



# The Problem of Cognitive Dissonance at the Lexical-Semantic Level in Literary Work

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## ABSTRACT

This article contains a number of theories in translation studies aimed at determining lexical-semantic features, sorting translations, and enriched with modern theories over time. This article gives a comparative analysis of scholarly works and their translations, one of the foremost critical issues nowadays. The phenomenon of cognitive dissonance, which occurs within the translation of works, is additionally discussed about in this article.

## Keywords:

Theory Of Cognitive Dissonance, Literary Translation, Contextual Translation, Lexical-Semantic Features, Writer, Work And Translator Relationship, Background Knowledge Of The Translator

## Introduction

Nowadays, in world translation studies, scientific research is aimed at getting acquainted with the culture, history, customs, traditions and national values of people on the basis of literary works, as well as the study of universal and differential states in cultures is of great importance. In recent years, the process of studying world literature and translating its rarest examples directly into Uzbek has become popular in Uzbekistan. Unfortunately, it is not enough to study all the translated works scientifically and to conduct research devoted to them. When we look at literary works translated from Uzbek into English, we see that their translations are inadequate in the translated language of cultural vocabulary, phraseological units, or are expressed through Russian transliterations. This can lead to an imperfect picture of the Uzbek thinking,

worldview and Uzbek mentality in the mind of any reader. In order to solve these problems, it is necessary to study the works that have been translated so far, to determine the level of their quality and to expand the scope of research on the lexicographic problems of translation, as well as to compare each scientific work. This study is devoted to the study of such important issues on a comprehensive scientific basis.

The main purpose of this study is to determine the adequacy of the translated works through a comparative analysis of the translation of literary works; identification of the causes of inadequate translation and development of ways to eliminate them; comparative analysis of the translation of folk proverbs, phraseological units in the language of translation; to study the causes of the state of cognitive dissonance in translation and to develop the principles of their elimination:

substantiate the need for the creation of translation dictionaries, including Uzbek national-cultural words, to ensure the adequacy of translation, and develop practical recommendations for the creation of visual dictionaries of national-cultural words

### **1. Theory and methods of translating literary work and eliminating cognitive dissonance**

Professor G. Salomov defines translation as follows: "Translation introduces new ideas, thoughts, concept into the language. It serves to solve new social relations, attitudes in society. New images and new visual means appear in literature. Translation is the basis of any relationship" [2,192].

Through translation, we get acquainted with the life, lifestyle, culture, traditions, history, literature and science of the peoples of another country or continent. In the same way, the peoples of the world learn about the spiritual life of the Uzbek people through translation literature. Translation also forms the basis of literary relations between states. Thanks to translation, our national literature is enriched by various genres.

The translation of the literature of people and samples of world modern literature into Uzbek indicates that our translation studies are developing with great success. Consequently, obvious phenomena occurring in the field of science, culture and technology become popular due to direct translation. The further increase in the educational, political, ideological and aesthetic significance and the educational role of literary translation follows from the requirements of the time. Translation work is of great importance in the realization of such a sacred task as introducing our people to the great achievements of world science, technology, culture and the development of public thought, educating them in the spirit of friendship of peoples.

In our opinion, only an adequate and beautiful translation can become a perfect and unique work of art and creating such a translation in itself is a real art. Such art requires the translator to be able to translate beautifully within the framework of correct translation

and to master the skill of correct translation within the framework of a beautiful translation. The following varieties are found in translation practice.

1. Problems arising from the fact that the experience, qualifications and beliefs of translators differ significantly from each other.
2. Problems arising from different interpretation of translation principles by translators.
3. Problems that naturally arise as a result of the influence of the skill of translators on the style of the author.

To translate a work of art, it is necessary to know the lexical richness of the language, including synonyms and homonyms, professional terms, dialect, obsolete and vulgar words, pampering and diminutive, lyrical, matal and idioms, as well as musicality, melody, polysemy of words, pronouncing norms of the language, features of exaggeration and diminutive, humorous-humorous forms are necessary. The scientist-translator Gaybulla Salomov, speaking about the three stages that occur in the process of recreating a work of art, cites:

1. How the original is perceived (understood) by the translator.
2. The realism of the work, the author's goal setting and how he interprets his own style.
3. Be able to find an alternative means of recreating a sample of the art of the word in their native language.

The scientific characteristic of literary translation is that it is important to convey not a word in a word, but the meaning in the meaning, tone in tone, image in image, humor in humor. The difference between literary translation and other types of translations is that it is not enough just to turn a word, sentence or a whole work correctly. At the same time, the translator must also be an artist.

Translators like to turn into their own language books that have the most important, great social, literary, aesthetic and educational significance that exist in foreign literature. The three sides of the general literary aesthetic process associated with recreation: translation from dating, dating from translation, as well as the effect produced by each of them, are

dialectically closely related to each other. Poetic translation is "more" art than any other kind of literary translation. Poetic translation is the highest form of literary translation. In addition to writers, professional translators dare to translate prose works. But poetic translation is the work of most poets, poets-translators. However, in Aachen, translators or scientists, previously known for translations of prose works, also resorted to the translation of Nazma. For example, the outstanding scientist-Turkologist Sergey Nikolaevich Ivanov translated from the ancient Uzbek language into Russian the epic of Alisher Navoi "Lisonut-Tair". Talented translator Kadir Mirmukhamedov translated the famous "Illiad" of Homer, the famous writer Oybek A.S. Translated Pushkin's poetic novel "Eugene Onegin" into Uzbek. Three volumes of "Shokhoma" by Abulkasim Firdavsi translated by Khamid Gulam, Shoislam Shomukhamedov, Jumaniyaz Jabbarov, Nazarm, he touched the hand of our people. [2,56].

The winner of the International Firdavsi Prize, literary critic and translator Shoislam Shomukhamedov, in the article "humanism – permafrost", written by Alisher Navoi on the material of the Divoni Faniy complex, gives a number of arguments confirming the idea that the achievements of eastern culture became the basis for the development of science and humanistic ideas in relation to man in the West.

The works of the aforementioned writers contain valuable ideas related to the technique of poetic translation, comparative poetics, poetic interpretation and translation, as well as the evolution of poetic translation. But there are still many things that theoretically can be done in the debate about poetic translation.

Summing up, we can say that the degree to which cognitive dissonance is used in translation depends on the readability of literary translation and how well it reaches the reader's thinking. It is difficult to fully cover the problem of cognitive dissonance in literary translation within the framework of a scientific article. The reason is that in literary translation there are many types of cognitive dissonance -

formed due to the discrepancy of tone, psyche, images, ideas. To date, the growing requirements for literary translation are due to one of the urgent problems facing the translator – a broader study of the problem of cognitive dissonance in literary translations carried out from foreign languages, and the recommendation of optimal solutions for its appropriate use.

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